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## BOOK REVIEWS

**ARCHITECTURE AND THE ALLIED ARTS**, BY ALFRED M. BROOKS, Professor of Fine Arts, Indiana University. The Bobbs-Merrill Company, Indianapolis, Publishers. Price \$3.50 net.

To the general reader the title of this book may suggest dryness, owing to the dullness with which this theme has so frequently been treated. In this case, however, there is no occasion for complaint, for from first to last the book is of engaging interest. Whoever reads one chapter will read on to the end. And why? Because Professor Brooks has related art to history and has made the past as vital as the present. He has truly "set the stage on which the drama of medieval history was acted," and admirably described "those objects of art which taken together made the setting." He has brought to his task much accurate knowledge, but he has not contented himself with repeating facts; he thinks his own thoughts and gives his readers his own fresh viewpoints. It is a delightful book, well printed, finely illustrated and most heartily commended to all—not only the special student but the general reader.

**YEAR BOOK OF AMERICAN ETCHING, 1914.** John Lane Company, New York, Publishers. Price \$2.00 net.

The introduction to this volume, which contains one hundred reproductions of etchings shown at the annual exhibition of the Association of American Etchers held in New York and elsewhere last winter, is by Forbes Watson and deals not with the technicalities of etching but rather with the present status of the art, and the relation of etcher and public. Noting the increase in interest in art in America, Mr. Watson says, "American etching has made a good start and has before it a future that must fascinate the imaginative." But he adds, this future must depend upon certain conditions, chief among which is the interest and attitude of the public, for he contends very truly "the public can not make an

artist, but it can save him." All of the work reproduced in this Year Book is not inspiring, but a sufficient amount is to uphold Mr. Watson's contentions and to show the reasonableness of an optimistic outlook for etching in America.

**THE PRACTICAL BOOK OF GARDEN ARCHITECTURE**, BY PHEBE WESTCOTT HUMPHREYS. J. B. Lippincott Company, Philadelphia, Publishers. Price \$5.00 net.

This book is literally what its title states, treating of architectural features for gardens, and not as some might suppose with the designing of gardens proper. Some of the subjects treated are gates and gateways, bridges, water towers, bath houses, swimming pools, arbors and pergolas, even wells and well houses, lanterns and bird basins and the like. One is surprised that so many interesting objects and structures have, unnoticed, become inhabitant, as it were, of the garden. The author has traveled extensively and gathered her material and illustrations from many sources at first hand. To the makers and owners of gardens, therefore, who wish to know what has been done along these lines it will be found of real interest and value.

**PEASANT ART IN ITALY.** EDITED BY CHARLES HOLME. John Lane Company, London and New York, Publishers. Price \$3.00 net.

Less perhaps is known of the peasant art of Italy than of any nation and yet it was in this fair southern land that the most exquisite hand-work of the Renaissance was wrought. That the Italians have not entirely lost their heritage is demonstrated in this volume which takes its place among the best of the Studio Year Books. The bulk of the volume is given over to illustrations, but there are some excellent descriptive essays which are exceedingly worthy of note. The introductory one is by Sidney J. A. Churchill who reviews the situation as it is found today. Madame Elisa Ricci, who has wide knowledge of the peasant art of Italy, has contributed a delightful chapter on "Women's Crafts."